

## **Cinematic Interpretation of Spatiality<sup>1</sup>**

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### **Abstract:**

On the cinematic screen, our perception of space, both built and natural space, can be audio-visually captured, expressed or even reconstructed. The filmic portrayal of spatiality can capture individual or broader cultural comprehensions of our lived spaces and reveal deeper culturally rooted understandings of everyday environments that diverge between the East and the West. The research project “A Cinematic Musée Imaginaire of Spatial Cultural Differences” (CineMuseSpace) aims to uncover these spatial cultural differences embedded in cinema and recently hosted a filmmaking workshop at the University of Nanjing to explore a selection of spatial concepts through the medium of film. This paper examines the methodology employed during the workshop and analyses the filmic products. It demonstrates how the medium of film can function as a receptacle for the everyday experience of lived spaces and furthermore capture the evolving role played by cultural locations, such as Chinese gardens.

**Key Words:** Cinematic expression of spatiality, Practice-based participatory research, The everyday, Chinese gardens, Spatial cultural differences

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## CINEMATIC INTERPRETATION OF SPATIALITY

The medium of film can be employed as a tool to examine and visualize our understandings of space. On the cinematic screen, our perception of space, both built and natural space, can be audio-visually captured, expressed or even reconstructed. The choice of shot scales, camera movements, sound design, set design and editing and the selection of spaces included in the gaze of the camera can capture individual or broader cultural comprehensions of our lived spaces around the globe. As a visual, as well as temporal medium, film can help to preserve these understandings of our environment on both spatial and temporal levels.

The expressions of spatial interpretations on the cinematic screen can also reveal deeper culturally rooted understandings of everyday environments that diverge between the East and the West. A new research project by the University of Cambridge, University of Leicester and Nanjing University aims to analyze these multifaceted expressions of spatiality and everyday spatial use in the moving image. The project “A Cinematic Musée Imaginaire of Spatial Cultural Differences” (CineMuseSpace) examines everyday situations represented in fiction films to uncover spatial cultural differences in China, Japan and the West. In addition to this film analysis methodology, the project also produces practical explorations of space through filmmaking.

In March 2018, CineMuseSpace international co-investigator Andong Lu, together with principal-investigator François Penz, organized a filmmaking event at Nanjing University. The event entitled “Cinematic Interpretation of Spatiality: A Workshop and Seminar on Cinematic Architecture” was composed of a one-day workshop, a one-day seminar and two keynote talks by the CineMuseSpace members. Leading architects, scholars from the fields of film studies and architecture studies and filmmakers were invited from China and Japan to explore a selection of spatial concepts through the medium of film.

### 1. WORKSHOP METHODOLOGY

The workshop was composed of four steps. Firstly, during the workshop phase of the event, all participants were organized into 10 parallel groups and tasked with exploring a chosen concept of space through the filmic medium within Nanjing’s Zhan Garden, the Former Residence of Ganxi, Nanjing University of the Arts and the Nanjing University grounds. Secondly, a documentary team, led by CineMuseSpace research associate Janina Schupp, documented the workshop and generated 10 short films that reveal the thought process and practical approach behind the cinematic translation of spatial concepts.

During the seminar, the participants screened their filmic results and discussed the theme of “cinema as a culture of space” through various paper presentations and a round table discussion.

Fourthly, the filmic workshop results along with their documentary counterparts were exhibited at the NextMixing Gallery, Shanghai in June 2018 to open up the results to the wider public and disseminate the findings.

The core results of the event were the 10 short films produced by the participants in combination with their explanatory documentaries, which will be examined in this article. Each team, consisting of several students led by an experienced academic or architect, chose a different spatial concept from the outset. The workshop brief instructed them to make a short film with a length of approximately 3 minutes to express their concept. As filming locations, the teams could freely choose from the different spaces in Nanjing's Zhan Garden, the Former Residence of Ganxi, Nanjing University of the Arts and the Nanjing University grounds. All four locations were extensively used during the day (see image 1 for a mapping of the main filming location of each film) and several of the films combined more than one location. The teams could choose to add their own set design and actors or dancers to express their spatial concept.

This approach was based on the Narrative Expressive Space exercises that were developed as part of the Architecture and Moving Image MPhil programme of the Department of Architecture at the University of Cambridge. The original brief was devised in 1998 by François Penz and Maureen Thomas and although it has evolved over the years, this remains a very successful exercise, which we have carried on developing to present days – the Nanjing workshop being its latest incarnation. The narrative expressive space brief aimed to formulate a relationship between architecture and the moving image asking participants to identify and express in digital audio-visual media the special qualities of specific urban environments and public building interiors and exteriors. The brief calls for expressing the character of a place through a structured dramatic narrative, using character-based stories staged in the built environment in such a way as to reveal the emotional resonances of inhabited spaces in conjunction with the relationships and actions of the characters (see Thomas, 2012).

The Nanjing brief was very succinct [see Appendix] and the time allocated for the workshop was somewhat shorter than the original one-week long exercise and yet the results were very rewarding and of a high standard.



### 1. Geographical mapping of main filming locations in Nanjing (Graphic by Yu Gui and Janina Schupp)

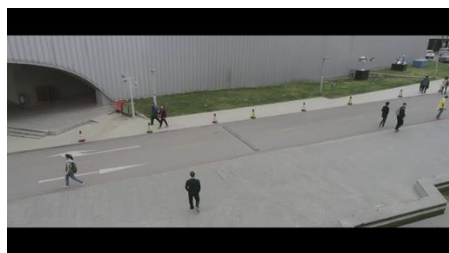
The working process behind each film and the final cinematic product achieved to encapsulate each team's understanding of their spatial concept. The interviews conducted by the documentary team observed the production steps taken and documented the reasoning behind the final product. In addition to interviews with the group leaders, a spy student, embedded in each film team, was interviewed to gain an independent record of the group work. The combined results of the moving image products and the behind-the-scenes analysis revealed the spatial and cinematic understanding entrenched in each film.

### 2. ANALYSIS OF CINEMATIC DEPICTIONS OF SPATIAL NOTIONS

The first group led by Jie Chen explored the concept of *Garden Stroll: Illusive Realm* (Chen et al., 2018). Filmed at Nanjing University of the Arts, the film decomposes the illusion of nature created in Chinese gardens.

“The garden is actually an illusion of nature, which is created by Chinese literati. We want to create an experiment to break this illusion and to find out what can be seen after this illusion is broken. (...) If the literati in the past staged the garden, then we are staging scenes. We want to create an illusion of this illusion of space in the garden. Then we can see what remains after this illusion is broken.” (Chen, interviewed in March 2018)<sup>2</sup>

In order to create an illusion of this illusory nature in Chinese gardens, the team designed a set based on layered planes printed with images. Each plane represented a characteristic element of Chinese gardens: the moon gate occupied the first layer, followed by a lattice window in a wall and a layer of bamboo plants. The moon gate was cut out to create a view of the subsequent layer of this artificial environment through the architectural element. In his performance, the visitor (played by actor and set designer Wei Deng) first strolls through the garden and pours himself a cup of tea while the set is slowly removed from sight to expose the illusory creation of nature (Image 2).



2. Stills from Garden Stroll: Illusive Realm (Chen et al., 2018)

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<sup>2</sup> All interviews took place in Chinese and were translated by Yu Gui, Lingzheng Zhu and Janina Schupp.

The camera follows the stroll in close up and increasingly moves outwards to reveal the actual spatial context. Only after all illusory elements are removed, the view onto the real world – here symbolised by an urban street – becomes accessible to the viewer and the illusion of the garden is shattered. The single shot film, produced through drone technology (Image 3), finally leaves the main character in the distance as he re-joins the real cityscape around him. Through the gradual removal of spatial layers, the film generates an analytical view of the cultural construction of illusory spaces.



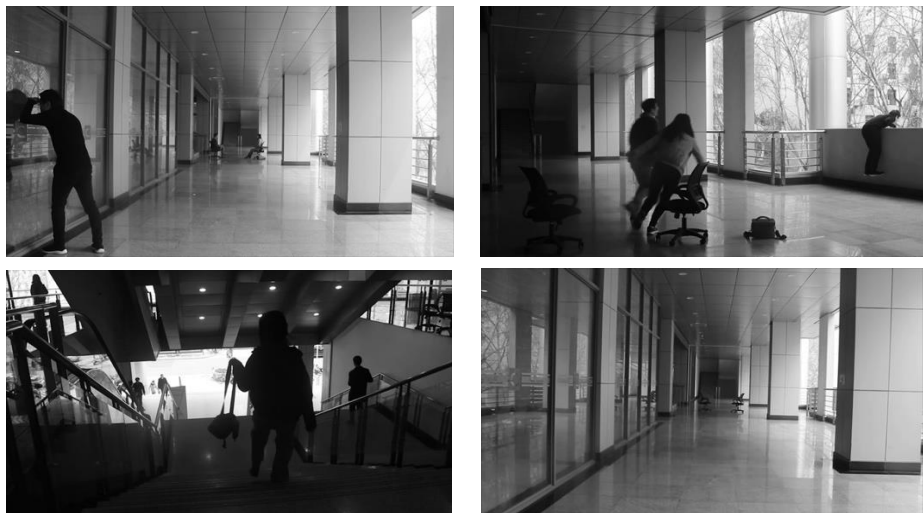
3. One take filmed through drone technology (Schupp et al., 2018)

The cultural construction of our spatial perception of space was examined from a different angle, by a second group under the supervision of Lu Fan. Their film *Out of space and into memory* (Fan et al., 2018) explores the impact of fictional narratives on the perception and memorisation of everyday spaces. Starting from the feature film *Death on the Nile* (Guillermin, 1978), based on Agatha Christie's novel of the same name, the group explored how dramatic narrative events and character actions can shape ordinary spaces.

“Due to the occurrence of narrative events, the attributes of a space are constantly transforming and changing, which can bring more spatial possibilities.” (Fan, interviewed in March 2018)

Focusing on the ideas of “intention interpretation” and “situation analysis”, the team first performed an architectural analysis of the feature film, the movement and relation of the film's characters and the spatial prototypes constructed in dramatic scenes. Their findings concluded that the staged scenes play out along a parallel space structure and they located a location with similar spatial features in front of the Nanjing University canteen for their own film. In their film, an ordinary outside corridor is the location of a conflict between two groups. At first the

paths of passers-by cross and interconnect, but the normality is soon broken by the dramatic turning points of an attempted suicide that functions as a ruse for subsequent theft (Image 4).



4. Stills from Out of space and into memory (Fan et al., 2018)

The aim of the group was to recreate and alter a space through narrative events, thus revisiting Tschumi's concept of *event space* – “You rapidly deduce that there is no such thing as neutral space. Architecture does not exist without something that happens in it. Our perception of architecture depends on the activities that take place inside it. The space is transformed by events. It's not quite the same as before” (Tschumi, 2012, p.30). Their film also cinematically explored the conversion and mutual pull present among built spatialities, as characters recurrently allude to spaces beyond those captured by the camera. The dramatic soundtrack, reminiscent of *Death on the Nile*, presents an ominous warning and lingers as the locations are finally left empty, but are laden with the memories now attached to them.



5. The group editing their film (Schupp et al., 2018)

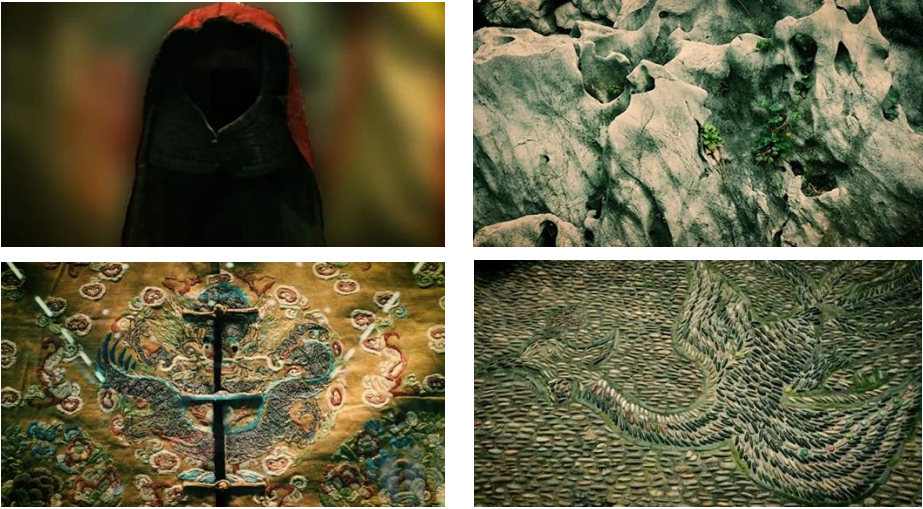
A space can touch its users and visitor in many ways, from the embedded memories explored above, to the beauty or personal relation we find within them. The idea of finding beauty and connection in the details of an environment was explored by a third group around tutor Keyang Tang in their film *The Picturesque* (Tang et al., 2018). Their idea of the picturesque refers to “a very subtle state between reality and fiction” and a resulting “sense of incomprehension or strangeness” (Tang, interviewed in March 2018). Using an improvisational approach, the group’s students were sent out with a set of guidelines to film any elements they encountered that truly touched them (Image 6).



6. Filming the picturesque in Chinese gardens (Schupp et al., 2018)

Surprisingly, for tutor Tang, this method revealed a growing inability for many people to be touched by Chinese gardens, compared to “other real scenes in life” since the garden maintains an almost “isolated existence, which has no connection with you in space” (Tang, interviewed in March 2018). The footage of rare touching instances across the garden and urban spaces, which were captured by the group, was then edited into a montage of the picturesque, which reflected the emotion felt by the visitor in relation to these different spatial elements they encountered (Image 7).





7. Stills from *The Picturesque* (Tang et al., 2018)

The montage of spatial elements in films reflects the mental image we construct of spatial elements in our minds as we navigate within them or remember them. The method of montage was also the starting point of a fourth group led by Quanguan Liu for their film *Stalker* (Liu et al., 2018). Her group explored montage beyond its “narrow” filmic meaning of editing filmic images together (Image 8). For Liu, a broader montage occurs in everyday life, serving

“the recombination of fragments. These fragments can come from any kinds of source and then be assembled in any way. (...) I think in our daily life our experience is not entirely continuous. We only pay attention to what attracts us, such as memories or our observations of daily life. All this creates natural montages.” (Liu, interviewed in March 2018)



8. Liu and students discussing their spatial concept (Schupp et al., 2018)

In order to open up their understanding of montage, the group developed a three-layered interpretation of how we experience Chinese gardens. In this interpretation, the physical entering of a garden was a first layer, the visual perception of the space was a second perceptual layer, while the mental perception of the garden was a third layer. Memories here again play an important role, as they define the sensation of a space in one's mind. The group explored and combined both the locations of Zhan Garden and the Nanjing University campus and filmed ordinary acts of everyday life in both locations. These actions of the everyday were then recombined in the editing process, generating a multi-layered and intertwined perception of everyday spaces and activities that reveals associative memories between actions and spaces in everyday life (Image 9).



9. Stills from *Stalker* (Liu et al., 2018)

The fragmentation, multiplicity and simultaneity of everyday actions occurring in space was approached through alternative cinematic means by a fifth group led by Yuan Zhu. Their film *THRESHOLD* (Zhu et al., 2018) focused on the intersecting paths and ordinary activities of three characters. Set within the Nanjing University sports stadium, the film concentrates specifically on the threshold spaces that are generated at the edges of this built spatial construct. The film explores how the often-neglected borders around central spaces connect with the surrounding environments and can develop dynamic qualities as people enter the space, use the space for different activities and collide during their occupation of the space.

“What two kinds of different people could meet, in what place and in what way? Then, in what way will they leave each other? In fact, each person in our film is not a particular person. They represent different types of people that each represents an activity in a particular place. The entire site that we chose for our film is very characteristic. It surrounds an event centre, but because of the diversity of the surrounding environment, people will produce fragmented, perceptual narratives when they walk around. These opposed tendencies create new connections, between the site and the surrounding environment.” (Zhu, interviewed in March 2018)



10. Stills from THRESHOLD (Zhu et al., 2018)

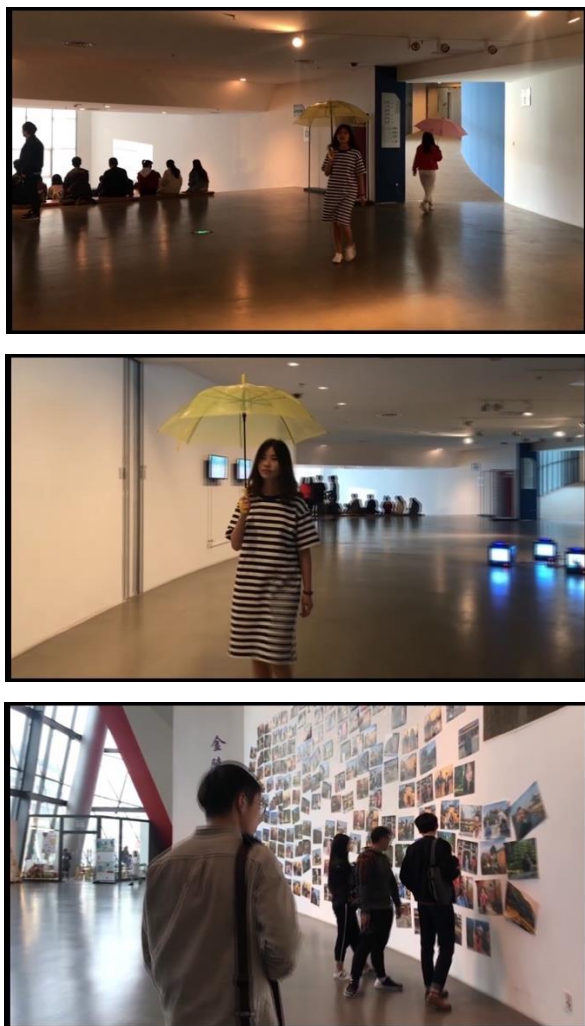
To highlight this perceptual fragmentation and the physical connections created in a space, the film employs a split-screen technology to follow the intersecting paths of three characters as they walk along the stadium, rest to read or begin to practice Tai Chi (Image 10). At different stages they cross trajectories and then continue on their journey between the inner and outer spaces of the threshold. Each everyday activity depicted is imbued with a twist that takes the action beyond its ordinary context – the Tai Chi practice takes place in a basketball court and a book is read while leaning mid-air suspended against a tree. This narrative decision made by the group introduces an element of the unexpected that exceeds the normal, daily use of the threshold space (Image 11).



11. Staging of an unexpected activity in the purpose-built space of the basketball court (Schupp et al., 2018)

The medium of film is especially apt at capturing the dimensions of space and time, and the range of both ordinary and extraordinary activities taking place within them. The film *LOOPS: Long-shot and Space* (Yang et al., 2018) made by a sixth team supervised by Yishu Yang similarly highlights the human movement through space and the crossing paths of users and visitors in time. Filmed in a gallery space at Nanjing University of the Arts, their film is constituted of one continuous take that follows a spatial walk through the museum. Scripted turning points move the viewers gaze from one visitor to the other as the camera's path follows their different trajectories in a loop (Image 12).





12. Stills from LOOPS: Long-shot and Space (Yang et al., 2018)

The long shot here captures the temporal dimension of moving in space through cinematic means. As inspiration for the film, the team studied various feature films, including *Last Year at Marienbad* (Resnais, 1961). To create narrative twists and visual interest along the path of the camera, the team developed narrative events, such as the opening of colourful umbrellas in an indoor space. These events simultaneously allude to ordinary activities and have an air of the extraordinary in order to generate “a new surprise for every step” (Yang, interviewed in March 2018). The team extensively practiced creating a smooth camera movement in the



long shot, beginning on individual mobile phones until the path and handling of the camera was perfected (Image 13).



13. Perfecting the camera movement and timing of the actors (Schupp et al., 2018)

Various groups used filmic tools such as long shot, drones and split screens to express spatial perceptions and temporal dimensions of spatial experiences cinematically. Manual alterations such as set design and visual trickery were in addition added to represent concepts or distortions of space.

The seventh group of the workshop for example employed a range of mirrors to “change the direction of a scene at 180 degrees, while retaining original information” (student Huang, interviewed in March 2018) in order to create new visual perspectives of everyday activities. Five pieces of mirror were cut by the group led by Jianjia Zhou, to match different traditional, architectural structures in Chinese gardens for their film *Mirror* (Zhou et al., 2018). Round shaped mirrors were used to observe and film activities taking place in and through the various moon doors in the gardens. Similarly, rectangular mirrors were used to match the different length and width ratios of doors and window frames (Image 14).



14. Mirrored visions of windows and doors in Mirror (Zhou et al., 2018)

The group had to overcome the challenge to film these props as part of the space without revealing them through movement or hands. They ultimately used selfie sticks and positioned the mirrors in exact alignment with the architectural elements (Image 15).



15. Filming with carefully arranged mirrors (Schupp et al., 2018)

Using these mirroring effects, the group explored:

“what the daily space or the everyday space in a garden really is. (N)owadays people don’t use gardens in the same way as when the gardens were first built. If you look around, most of the people use them as parks. Many ritualistic things existed in the gardens, which allowed you to follow a touring logic. But now they have all disappeared. So, all events which are happening in gardens now can be seen as ‘everyday’.” (Zhou, interviewed in March 2018).

By distorting the everyday actions occurring around the architectural elements of the garden, the film sheds new light onto the different everyday activities now taking place in traditional Chinese gardens.

An unusual type of visual mirroring effect emerged in an eighth film created by Lu Feng and his team. Their film *Binary Corridor: the translucent space in Zhan Garden* (Feng et al., 2018) was produced through a static shot, which was perfectly aligned with two corridors running along the sides of a wall in Nanjing’s Zhan Garden. The image hence at first glance creates the impression of a mirrored image with one corridor and dancer. However, at closer observation one notes that the camera actually captures two corridors of different shapes, each inhabited by a different dancer (Image 16).



16. Stills from *Binary Corridor: the translucent space in Zhan Garden* (Feng et al., 2018)



Through this camera placement, symmetric framing and mise-en-scène, the team explored the concept of translucency in spatial structures. For Feng, there are two kinds of translucency we can find in architecture and space:

“The first one is very straightforward, for example, on a frosted glass, you can see a vague projected shadow. (...) Then I think that the second kind of translucency is more interesting. It is a translucency of the spatial structure. (...) (I)t is a kind of relationship within a spatial structure. (...) This kind of translucency is more of a human experience in space. (...) When you wander around (Chinese gardens), you feel that gardens are very simple. But, as you wander around, the problem becomes that you are always not sure where you are, the space is obscure. So, I think the spatial structure of gardens is quite suitable for expressing this concept of translucency.” (Feng, interviewed in March 2018).

To visually demonstrate the translucency of the binary corridor in the film, the team used two dancers, who created a human interaction with the space (Image 17). The actresses' body movements were “unified to a constant rhythm and to a changing rhythm to express an internal connection between this complexity of the two divided spaces” (Feng, interviewed in March 2018). The abstract body movement of the dancers in the film hence serves to illustrate the translucency inherent in this concrete spatial structure of the garden. The fictional human inhabitation exemplifies how a spatial structure can inspire and direct the physical human use of the space. However, by staging a non-everyday activity of rhythmic dancing, the film also diverges from expected activities, such as usual garden strolls, to encourage a more diverse use of space in Chinese gardens.



17. Working with dancers in the parallel corridors (Schupp et al., 2018)

Going a layer further in the mise-en-scène of dance, a ninth group used dancing to generate an immersive theatre performance in their film *Across Gardens: an immersive theatre of fragmented narratives* (Bu et al., 2018). The group led by Bing Bu based their film on the concept of immersive theatre, in which audiences participate in the performance of actors and which in contrast to the linearity of film “emphasizes fragmentation of space in the narrative” (Bu, interviewed in March 2018). These fragmented narratives “interrupt the continuous cognition of space” (student Liu, interviewed in March 2018) and can hence bring new methodological approaches to filmic representations of spatiality and to cinematic architecture.

In their scripting of space, the group reimagined the Former Residence of Ganxi into a binary structure of “green” and “black” space:

“Black space is a small scene of interior space. It is a very dense and depressed scene with a wooden background material. As for green space, we are talking about the garden outside. This is a very common structure in Chinese gardens or local-style dwelling houses. We want to use this binary structure to explore the way in which the two kinds of spaces can be interconnected. We invited four dancers from Beihe Theatre, they perform with emotions to explore the interrelationships between these spaces.” (Bu, interviewed in March 2018)





18. Stills from *Across Gardens*: an immersive theatre of fragmented narratives (Bu et al., 2018).

Each dancer was instructed to set the mood in a specific space and to treat the space as an opponent and character in their performance. The performed emotions were thus influenced by the space itself, while also feeding back into the space in return (Image 18). Moving back and forth between the artificial, built spaces and the symbolic spaces of nature in the gardens, the dancers turned into “hyperlinks”, interconnecting the two elements of the binary spatial structure conceived in the film (Image 19).



19. A dance performance in the built spaces of Chinese gardens (Schupp et al., 2018)

The multiple layers of garden spaces were reflected as a spatial perception in several of the workshop films. The most detailed representation of this theme can be found in the tenth film *inner than inside* (Lu et al., 2018) made by the team of Andong Lu. Going beyond the binary

spatial perception of inside and outside, a concept commonly used in western observations of space, the group uncovered the multitude of layers inherent in Chinese gardens. As Lu (interview, March 2018) explains:

“(I)nterior spaces in Chinese gardens have different steps of interiority. They not only include “outdoor” and “indoor”. Instead, “indoor” can be divided into “deeper indoor”, “intermediate indoor”, and “shallow indoor”. So, there are differences in privacy between every space and its adjacent space. When any two spaces are adjacent to each other, they can have corresponding psychological effects on people. If two rooms are side by side, then we can say they are juxtapositional. But if one room is more interior than another room, and if you walk into it or look into it, your experience involves voyeurism. So, in my view, the interesting point of a garden is that its space is like the five colours of Chinese ink. Ambient intimacy in gardens has many levels. (...) (T)his is different from the concept in western analysis, which believes internal and external space are binary. In China, we have five or more steps.”

A bottom-up approach laid the groundwork for the film, as the students were sent into the gardens as sensors and reported back the impressions they collected. The multitude of sensory feedback gathered through this democratic and objective approach, served as the basis for the decision to reflect five steps of interiority in the film (Image 20).





20. Five layers of interiority and intimacy in inner than inside (Lu et al., 2018)

The film's structure was also constructed in five parts. At the core were white boards that functioned as an abstract expression of space in gardens (Image 21). Images of gardens were then projected on the white boards, which included bamboo forests and wooden windows, to generate the illusion of a real garden space to viewers. The two dancers navigating this abstract space are like animated Chinese characters on a moving scroll, annotating the space in real time. The dancers interact with the boards, the projections and each other, creating an interactive relationship between human body and garden. The performance was then enriched by a soundtrack of real garden sounds to express the mental world of the characters.

“Normally, for these five parts the boards would be the most representational and the background music the most abstract. But it's the opposite in our film. Here, the boards are the most abstract expression of space and the music is the most specific expression of the inner world of the dancers.” (Lu, interviewed in March 2018)

The five parts combine into an axisymmetric relationship on the screen and the storyline of the two actors missing each other progresses layer by layer.



21. The team discussing and practicing the *mise-en-scène* of the abstracted space (Schupp et al., 2018)

The creation of multiple layers of interiority in Chinese gardens is one among the many spatial concepts and perceptions that were revealed through the filmmaking process during the workshop.

### 3. CONCLUSION

As the cinematic products resulting from the workshop demonstrate, the medium of film can function to reveal aspects of our daily use of spaces that cannot be grasped in architectural diagrams or other methods of documentation. As workshop co-organiser Lu (interview, March 2018) argues,

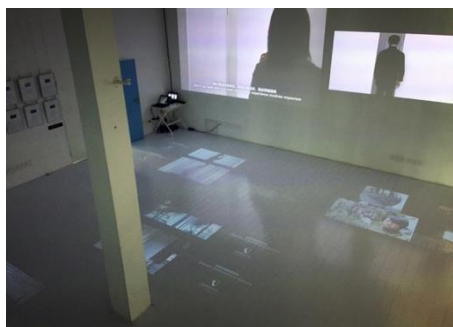
“If the medium of film can capture and present some qualities of space, which cannot be captured by our architectural languages or means, it will be an effective tool.”

From spatial structuring and illusions, to the everyday interaction, usage and memories associated with gardens and built spaces, the workshop revealed a multitude of spatial experiences and understandings in Chinese culture. The findings acquired through the workshop can serve architects, filmmakers and the broader public to gain an insight into the everyday experiences and perceptions of space across different cultures. The theme of the everyday was part of the workshop brief. It is central to the CineMuseSpace project – as discussed during François Penz’s workshop introductory talk [see Appendix]. As a result, several films explored the everyday theme in a very interesting way – as is evident from some of the quotes from the interviews referring to everyday life and everyday spaces. This has led to novel interpretations of Chinese gardens that are traditionally non-everyday spaces, but which have increasingly become part of daily spaces.

The notion of “the everyday” in Chinese gardens offers an unusual perspective from conventional interpretations of such traditional architectural and cultural values; this collection of short films constitutes therefore a new take on how Chinese gardens are being construed in contemporary China. The original learned meaning, comprehensible mainly to the literati, becomes more difficult to decipher – the “five colours of the Chinese ink” seem to be fading away. Patrick Keiller suggests that filmmaking can offer an implicit critique of an actual space, becoming a kind of architectural criticism (Keiller, 2013). These ten films offer an implicit critique and interpretation of contemporary Chinese gardens that can inform our understanding of how their meanings have evolved over time. Simultaneously, the films have helped the CineMuseSpace project to re-evaluate the everyday in a new cultural context and appear to confirm the Chinese cultural attachment to nature. The films particularly expressed how the symbolic nature of the Chinese garden has been democratized and made accessible to all.

Following on from the workshop, the filmic results were hence exhibited at a gallery in Shanghai to open up the findings to the public. The films were projected on multiple surfaces including walls and floors together with the corresponding documentaries at the NextMixing Gallery (Image 22). The documentaries included a range of interviews with the filmmakers and student teams that highlighted the approach and philosophy behind the final films in order to make the complete process transparent to the audience.

The collection and cross-cultural comparison of spatial perceptions and everyday usage of space is the ongoing aim of the CineMuseSpace project and further academic and filmmaking events are planned in the future.



22. The cinematic interpretations of spatiality on display at NextMixing Gallery in Shanghai, 2018  
(Photographs by Andong Lu)

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- [16] Lu Feng, 2018, interview by Janina Schupp, Lingzheng Zhu and Yue Yang.
- [17] *Mirror*, 2018, directed by Jianjia Zhou, cinematography by Zien Huang, Qi Shen, Xinyu Wang, Hanzhi Yang, edited by Qi Ahen, produced by Zien Huang, Qi Shen, Xinyu Wang, Hanzhi Yang, made as part of “Cinematic Interpretation of Spatiality: A Workshop and Seminar on Cinematic Architecture” (Nanjing, China).
- [18] *Out of space and into memory*, 2018, directed by Lu Fan, cinematography by Qingqing Zhang, edited by Qingqing Zhang, produced by Qingqing Zhang, Qiurui Wang, Zixuan Luo, Chunfang Cai, Fuhua Cao, made as part of “Cinematic Interpretation of Spatiality: A Workshop and Seminar on Cinematic Architecture” (Nanjing, China).
- [19] Quanquan Liu, 2018, interview by Janina Schupp, Lingzheng Zhu and Yue Yang.
- [20] *Stalker*, 2018, directed by Quanquan Liu, cinematography by Shengdi Fu, Jiaqian Wang, Weijia Fu, edited by Weijia Fu, Huihui Hu, Jiaqian Wang, Shuanger Lv, produced by Shuanger Lv, Huihui Hu, Jiaqian Wang, Weijia Fu, produced by Shuanger Lv, Huihui Hu, Yuquan Sun, Aoran Zhang, made as part of “Cinematic Interpretation of Spatiality: A Workshop and Seminar on Cinematic Architecture” (Nanjing, China).
- [21] *The Picturesque*, 2018, directed by Keyang Tang, cinematography by Keyang Tang, Haofan Zhang, edited by Haofan Zhang, produced by Haofan Zhang, Shuo Guo, Yimeng Yang, Chao Yang, Ruofan Zhang, Xuan Tang, made as part of “Cinematic Interpretation of Spatiality: A Workshop and Seminar on Cinematic Architecture” (Nanjing, China).
- [22] Thomas, M., 2012, “The Moving Image of the City: Expressive Space/Inhabitation/ Narrativity: Intensive studio workshop on “Continuity of Action in space”.”, in François Penz and Andong Lu (eds.), *Urban Cinematics: Understanding Urban Phenomena Through the Moving Image* (Bristol; Chicago: Intellect), pp. 283–307.
- [23] *THRESHOLD*, 2018, directed by Yuan Zhu, cinematography Liang Xu, edited by Zirui Wang, produced by Zirui Wang, Liang Xu, Tong Zhang, Chenpeng Xu, Yinzhou Zhan, made as part of “Cinematic Interpretation of Spatiality: A Workshop and Seminar on Cinematic Architecture” (Nanjing, China).
- [24] Tschumi, B., 2012, *Architecture Concept : Red is not a color* (New York: Rizzoli).
- [25] Yiran Liu, 2018, interview by Janina Schupp, Lingzheng Zhu and Yue Yang.
- [26] Yishu Yang, 2018, interview by Jingyan He, Yang Zhou and Fanbo Zeng.
- [27] Yuan Zhu, 2018, interview by Jingyan He, Yang Zhou and Fanbo Zeng.
- [28] Zien Huang, 2018, interview by Janina Schupp, Lingzheng Zhu and Yue Yang.

## APPENDIX – WORKSHOP BRIEF AND PROGRAMME

### Cinematic Interpretation of Spatiality:

#### A Workshop and Seminar on Cinematic Architecture

This workshop is supported by the Arts & Humanities Research Council (AHRC, UK)

Research Grant: *A Cinematic Musée Imaginaire of Spatial Cultural Differences*.

**[DATES]** 24-25 March 2018

**[VENUE]** School of Architecture and Urban Planning, Nanjing University

#### **[CONVENERS]**

François Penz, Professor, Department of Architecture, University of Cambridge

Andong Lu, Professor, School of Architecture and Urban Planning, Nanjing University

#### **[EVENT BRIEF]**

The event is composed of a one-day workshop and a one-day seminar. The workshop will use garden space as object of investigation by making 1-3 minute filmic representations that reveal a spatial phenomenon or characteristics. The workshop will be organized in the form of ten parallel teams, each exploring a concept of space. The seminar will invite leading scholars from all related disciplines to discuss the theme of ‘cinema as a culture of space’.

#### **[PROGRAMME]**

<u>Friday, 23 March 2018</u>	
19:00-20:00	Talk: <i>Garden and the Moving Image: Teaching Experiments 2012-2017</i> Professor Andong Lu
<u>Saturday, 24 March 2018</u>	
9:00-10:00	Workshop introduction and briefing Chair: Andong Lu & François Penz
10:00-17:30	On-site film exercise
19:00-20:00	Talk: <i>Cinematic Aided Design: An Everyday Life Approach to Architecture</i> Professor François Penz

Sunday, 25 March 2018

9:00-10:00	Screening and presentation of workshop output (10 mins per group) Jie Chen, <i>Space and Coincidence</i> Lu Fan, <i>Generative Form</i> Quanguan Liu, <i>Montage</i> Tong Cao (on behalf of Yishu Yang), <i>Long-shot and Space</i> Yuan Zhu, <i>Everyday Narrative</i>
10:00-12:00	<b><u>Seminar Session 1: Cinema and Spatiality</u></b> Thomas Chung, <i>Moving architecture: Cinematic settings in HK</i> Bing Bu, <i>Fragmented Narrative and Immersive Theatre</i> Lu Feng, <i>Evoke</i> Shiozaki Taishin, <i>Recent Practice on the Everyday</i>
12:00-14:00	Lunch
14:00-16:00	<b><u>Seminar Session 2: Cinema and Everyday</u></b> Keyang Tang, <i>Am I Real?</i> Jianjia Zhou, <i>An Alternative Way to Unfold City: Case of Shanghai</i> Jiawei Wang, <i>Body Bring Forth the Everyday</i> Andong Lu, <i>Four Thoughts on Cinematic Architecture</i> Janina Schupp, <i>CineMuseSpace: An exploration of spatial cultural differences through moving images</i>
16:00-17:30	Roundtable discussion

[WORKSHOP TEAM: Tutors and Concepts]

**Immersive Theatre**

Bing Bu, Principal architect of One Design Inc., Visiting professor of Syracuse University.

**Space and Coincidence**

Jie Chen, Professor and filmmaker, Movie & Television College, Nanjing University of the Arts.

**Generative Form**

Lu Fan, Associate Professor, Tsinghua University, architectural theorist.

**Translucency**

Lu Feng, PhD (Sheffield), Principal architect of Wuyang Architects, architectural critic.

### **Montage**

Quanquan Liu, PhD candidate, TU Berlin, founder of the journal *Der Zug*.

### **Inner than Inside**

Andong Lu, Professor & Principal architect of LanD Studio, Nanjing University

### **Pictorial Place**

Keyang Tang, DDes, Harvard University, Professor of Southern University of Science and Technology, writer, curator, principal architect of Keyang Tang Studio.

### **Long-shot and Space**

Yishu Yang, Associate Professor of Department of Theatre and Filmic Art, Nanjing University, award-winning independent filmmaker.

### **Mirroring Effect**

Jianjia Zhou, Founding partner of YeS Architecture Studio, Lecturer of the Shanghai Study Centre of Hong Kong University.

### **Everyday Narrative**

Yuan Zhu, Associate Professor, Southeast University.

### **[SEMINAR PARTICIPANTS]**

Ke Chen, Lecturer, Faculty of Architecture and Urban Planning, Chongqing University

Thomas Chung, Associate Professor, The Chinese University of Hong Kong

Chengzhou He, Dean of the School of the Arts, Nanjing University, Member of the Academy of Europe

Yangang He, Lecturer, School of Architecture, Xi'an University of Architecture and Technology

Hua Li, Associate Professor, School of Architecture, Southeast University

Kumiko Kiuchi, Associate Professor, Institute for Liberal Arts, Tokyo Institute of Technology

François Penz, Professor, Department of Architecture, University of Cambridge

Janina Schupp, Research Associate, Department of Architecture, University of Cambridge

Shiozaki Taishin, Associate Professor, Department of Architecture and Building Engineering,  
Tokyo Institute of Technology

Haode Sun, PhD candidate, School of Architecture, Tsinghua University

Qiang Tong, Professor, Vice-Dean of the School of the Arts, Nanjing University

Jiawei Wang, Lecturer, School of Dance, Nanjing University of the Arts

Duan Wu, Professor, School of Architecture and Applied Arts, Guangzhou Academy of Fine  
Arts

Manting Yin, Professor, Department of Philosophy

Fanbo Zeng, School of Architecture and Applied Arts, Shenzhen University